

The University of North Carolina  
at Greensboro

JACKSON LIBRARY



CQ  
No. 1037

UNIVERSITY ARCHIVES

DeHART, NORMAN. Sixteen Paintings. 1973.  
Directed by Andrew Martin. Pp. 2.

The exhibit consisted of sixteen paintings. This thesis was exhibited in the Weatherspoon Art Gallery, University of North Carolina at Greensboro from January 8 through January 14, 1973.

A 35 mm color transparency of each work is on file at the Walter C. Jackson Library of The University of North Carolina at Greensboro.

SIXTEEN PAINTINGS  
"

by

Norman DeHart  
"

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
1973

Approved by

Andrew Martin  
Thesis Adviser

APPROVAL SHEET

This thesis has been approved by the following committee of  
the Faculty of the Graduate School at The University of North Carolina  
at Greensboro.

Thesis Adviser

Andrew Martin

Oral Examination  
Committee Members

Joseph Crivry

Peter Groot

Joan Gregory

Walker Barker

January 16, 1973  
Date of Examination

# LISTING OF PAINTINGS

<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1. Untitled	Acrylic	36" x 48"
2. Untitled	Acrylic	24" x 36"
3. Untitled	Acrylic	24" x 30"
4. Untitled	Acrylic	18" x 23"
5. Untitled	Acrylic	24" x 24"
6. Untitled	Acrylic	36" x 36"
7. Untitled	Acrylic	20" x 20"
8. Untitled	Acrylic	20" x 36"
9. Untitled	Acrylic	36" x 36"
10. Untitled	Acrylic	24" x 24"
11. Untitled	Acrylic	22" x 30"
12. Untitled	Acrylic	16" x 20"
13. Untitled	Acrylic	18" x 22"
14. Untitled	Acrylic	24" x 36"
15. Untitled	Acrylic	24" x 36"
16. Untitled	Acrylic	18" x 24"

To understand these thesis paintings I have completed in the past two years, one must realize from the beginning that the greatest decision I made over that entire period was the decision to allow the paint to suggest to me in as strong a way as possible the direction in which I should go. With five years of hard edge black and white abstractions in my immediate past, I found it almost impossible to break away slowly from the arena of precision painting in which I had existed. At first it was an all or nothing decision; composition, reason, integrity all were sacrificed for the freedom of the paint. After months of this wandering around after the brush, I began to study the individual stroke, then whole passages and how they connected. Eventually I began to attempt the solution of a problem I had set for myself: to create some sort of pathos within a controlled space.

The edge of the painting was an insufficient boundary for this pathos, so an artificial enclosure was simulated within the actual work. Elements of cubism began to appear in the construction of this edge and they were maintained. In the beginning, abstract free forms had served to represent the mood but after a period of months, human forms and room paraphernalia began to appear. Regardless of how I came to paint interiors, they did evolve without any serious deliberation. The boundary element became either a section of a wall or a window; in other cases, it became the rungs on a bed post or some other partition in the painting.

Considerable effort had to be made in order to keep these paintings from becoming illustrational. I found that if I approached a canvas with a particular room in mind, I could not maintain any involvement

with the paint itself. It had become important to me to be uninvolved with either the restrictions of perspective, proportion, or naturalistic lighting.

Eventually, in an effort to avoid illustrational paint, I began to swing back to a point of almost complete reliance upon the brush stroke for suggestion. The last works represent a kind of pathetic architecture, if not of rooms, perhaps of man.

I have always sensed that behind the closed doors of Edward Hopper's houses there was a potential violence--the kind of mental violence that is suggested by the intense stare of the insane. I have never deliberately tried to paint this condition but Francis Bacon has. While my work may not be an extension of the work of either Hopper or Bacon, it is to these two men that I owe my interest in mood in painting.